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PRINTING IN COLONIAL AMERICA

By Edwin C. Whittemore

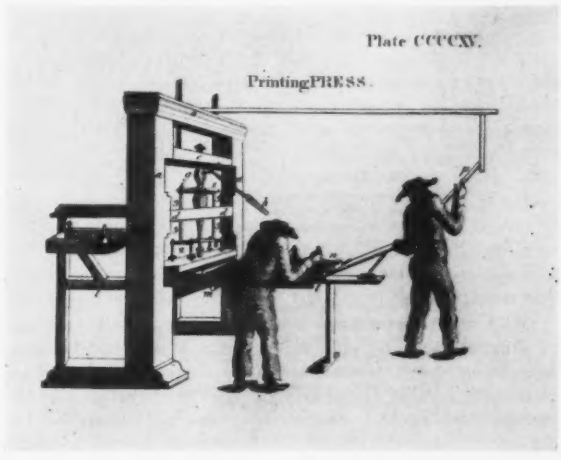
Printing, in the sense that we think of it today, began back around 1455 when John Guttenberg used metal type for the first time in the printing of the "Mazarine Bible." Flourishing under patronage, it bloomed as an art form, and the principal publications of the early presses were sumptuous Bibles for cathedrals and superb copies of classics for libraries and the wealthy patrons. That was of course on the Continent, but as early as 1474 the first book was printed in England, William Caxton's "The Game of Chess."

The development of the printing press and the various processes of printing since those 15th century days is interesting to observe. The *first* method was a simple laying of the paper upon the inked type form, and the making of an impression by burnishing or friction much as proofs are pulled even today. In the *second* step, the "press" itself was the lower end of a screw. Type forming the page to be printed was laid upon a table. After being bound together by a frame and wedges, it was inked by rubbing with an inking-ball. The paper sheet was then laid on by hand, and a flat plate of wood or iron, under the screw, was brought down by revolving the screw, putting the type under pressure and in contact with the paper.

A group of improvements to this simple process were devised by the Earl of Stanhope or under his encouragement and really constitute the *third* step in press development. They included the use of a heavy plank underneath the type to equalize pressure over the area to be printed, plus a lever in connection with the screw which brought down the pressure plate or platen more quickly. In addition a moveable carriage was created for the type form, so that it was run out from under the platen after each impression for easier re-inking. In 1790 William Nichols made technical and experimental advances, incorporating in what might be called step *four* both an inking device, and a spring to release and push up the platen. Nichols also conceived a cylinder press. However his ideas were never made practical or put into use at that time.

The *fifth* and very definite step in advance was an improvement on the level arrangement, an iron elbow joint being added, so that a simple straightening of the joint brought down the platen. This type of press was the common one in Colonial America.

From this point on, developments took various directions. Most important, and perhaps step number *six* was the cylinder press of 1830 where a cylinder held the sheet of paper suspended by tautly-strung tapes. The 'table' bearing the type form moved horizontally back and forth under the cylinder and form and cylinder were caused to meet going at equal speeds. About the same time in Boston, a horse was used to rotate a shaft in the basement of a building and power to run a press was taken from the shaft by belt in the floor above.



PRINTER and PRESSMEN as illustrated in the first encyclopedia printed in America, that by Thomas Dobson in Philadelphia in 1798.

The terminology used in connection with the press illustrated is in many ways different from the printer's terminology today, yet in many cases similar. According to the Encyclopedia's description of this press there are the vertical "cheeks" of the frame; the "cap" or top crosspiece; two supporting horizontals for the spindle known as the "Garter" and the "Crane." The "Spit" under the carriage is a long piece of iron with a double wheel in the middle. Around them are leather "girts" extending to each end of the plank. At the outer end of the "Spit" is a handle or "Rounce" to be seen just to the left of the pressman who is to the left. When the "Rounce" was turned, the "Spit" turned, pulling the "Girts" which in turn moved the plank gliding on "Cramp-irons" or slides.

Under the plank is a square frame or "Coffin" holding a polished stone on which the form is laid. On the "Coffin" are three frames; "Tympan #1, Tympan #2 and Frisket." The outer Tympan is hinged to the Coffin. Both are covered with parchment and blankets placed between the two. The Frisket is hinged to the Tympan, and covered with a paper cut (or masked as we say today) to permit printing of the desired paper area, but protect the remainder. The paper sheet goes between the Frisket and the Outer Tympan.

The printing process on such a press is as follows: 1. The parchment covering the Outer Tympan is wet to even or equalize the impression. 2. Blankets are added. 3. The Second Tympan is added to keep the blankets from slipping. 4. The sheet of paper goes on the Tympan sheet. 5. The Frisket is turned down upon the sheet to keep it clean and to keep it from slipping. 6. Tympans are put on the form. 7. The Rounce is turned, moving the form with its 300 pound stone under the platten. 8. The bar from the spindle is pulled down, and the platten presses blankets and paper on the type in the form.

Many aspects of early printing processes are interesting, including the search for proper inks. Here are three sets of ingredients for printing ink, found in early essays on printing: A. Ink is composed of nut or linseed oil, boiled and purified. It is then mixed with common resin to give tenacity, and with soap to destroy the greasiness of the oil and make the ink wash off more easily. The resulting mixture is then mixed with ground lamp black or vermillion. B. A composition made of the stones of peaches and apricots, . . . the bones of sheep and ivory all well burnt, . . . mixed with nut oil that has been well boiled, and ground together on a marble. C. Linseed oil, with small quantity of black rosin, mixed with lamp black and ground. Then boiled to a thick varnish, add turpentine, sometimes adding indigo or Prussian blue, and cooking to a thickness of molasses or tar.

As shown in the press illustration, ink was applied to the type form by "ink balls," but there are also references to hand rollers made of glue and molasses, or of glue and honey. The method is not revealed.

By 1790 there were three distinct types of printing. 1. Common or letter-press printing was from moveable type letters, for books, treatises etc. The letters were individual pieces and in relief in the type metal. 2. Roller or Rolling-press printing used copper plates engraved into the metal with the design, and this was for the reproduction of pictures. 3. Calico printing as it was called was from wood blocks cut with the design in relief. The printing was really stamping on calicoes, linens etc., with bird designs and similar illustrative patterns. Not many years later, fostered by the creation and development of the rotary press, a 4th type was added. Stereotype printing, using a metal stereo or casting from the original material. Of the four, letter-press printing was by far the most important to the citizens of Colonial America and this almost forgotten tribute to it is interesting. . . . "Letter-press printing is the most curious, and deserves the most particular notice; for to it are owing chiefly our deliverance from ignorance and error, the progress of learning, the revival of the sciences, the numberless improvements in arts, which without this noble invention would have been either lost to mankind, or confined to the knowledge of a few."

In considering the many phases of printing in Colonial America it is easy to lose sight of the vision and courage which was demonstrated by the men who formed the printing industry in this country. It was in 1638 that John Harvard founded the first university library in this country, the same year that the first press in North America was set up by Daye, also at Cambridge, Mass. The first publication was "The Freeman's Oath," the first piece in book form "Pierce's Almanac" for 1639, the earliest surviving specimen of North American book printing, Eliot's "Bay Psalm Book" dated 1640.

In 1685 Bradford, from England set up the first press in Philadelphia, the city which was the center of printing development for Colonial America for the next 100 years. At Germantown in Pennsylvania, in the year 1690, Rittenhouse set up the first American paper mill, probably in partnership with Bradford. As a matter of fact American made paper was available to Colonial printers before American made presses or type. Type was actually the acute problem for the early print shop. It was brought 2nd-hand from England. Often it was poor. Always it was expensive. Often a printing shop would have two presses, one for the local news sheet and one for job work, yet the value of the 2nd hand type would exceed the value of all the printer's other possessions.

England's Non-Importation Proceedings forced the Americans to provide their own presses and type. By 1769 the American printing industry really began standing on its own feet for in that year Isaac Doolittle of New Haven built a mahogany press for William Goddard of Philadelphia, and in the same year Abel Buell and in 1770 Christopher Sower were casting type, including "every stage of the process from the blank punch to the finished letter." In 1775 a Philadelphia newspaper the "Pennsylvania Mercury" was printed entirely of 'native' type, and in that same year also in Philadelphia the printing house of Story and Humphrey advertised a book "Impenetrable Secret" printed with "types, paper and ink manufactured in the Province." As the press was also American-built, this was actually the first All-American book.

Most of the American printers were good craftsmen, and equaled the quality of English presses in the work they put out. William Goddard a printer at various times from Rhode Island, Pennsylvania and Maryland excelled in the use of type ornament. The Dobson Encyclopedia from which an illustration has been reproduced here, was a monumental work in 21 volumes, excellent in every respect, and something to be marveled at when one realizes it is an 18th century publication!

It was really an amazing growth that Printing went through in America. In 1789 the State of Pennsylvania was producing 7000 reams of paper in a total of 48 mills and there were 32 more paper mills scattered from Maine to Georgia. Much of this was of course quite ordinary paper for newspapers and job work with the finer papers still imported from Holland or England, but it was a heroic start. The type founding house of Bunny and Ronaldson in Philadelphia had the names of over 100 different American printers on its books between the years 1796 and 1801, and they represented colonies all along the coastline. By 1800 America was really independent of England for her presses.

So much for the mechanical and historical side of Printing in Colonial America. What were the forces behind it?

On the European Continent and in England, printing had gone through its days of glory and had in roughly 1637 reached its low point. That year England, to suppress literature which was felt to be causing seditious thinking in the masses, reduced the number of type founders to four; of

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printers to 23. For years those in power considered the printed word dangerous and evil. When he ascended the English throne in 1685, King James II sent instructions to Governor Dongan in New York as follows: " . . . and for as much as great inconvenience may arise by the liberty of printing within our Province of New York; you are to provide by all necessary orders that no person keep any press for printing, nor that any book, pamphlet, or other matters whatsoever be printed without your special leave and license first obtained."

Sir William Berkeley, Governor of Virginia remarked, "But, I thank God, there are no free school nor printing, and I hope we shall not have these hundred years for learning has brought disobedience and heresy, and sects into the world, and printing has divulged them, and libels against the government. God keep us from both."

These feelings were far from the feelings of the colonist however. The backers of the colony in which he lived and toiled may have been business men, looking for profit. He the individual colonist was looking for freedom. What is more, in America there were no big cultural centers such as London. Self-contained colonies had their own provincial capitals. As individuals and groups afar from the governing bodies to which they felt small allegiance, the colonists reached for intellectual and moral freedom. They recognized in the printed word an opportunity for two things . . . first a practical and utilitarian device of great value; second a device with spiritual force. The Colonial press of America did not give us literary accomplishment . . . it gave us a record of its *actions and its thoughts*. Publications from the early presses fall into quite definite classes:

Records (Assembly proceedings etc.)
Forms (Ship's papers, warrants etc.)
Newspapers
Advertising Sheets
Almanacs
Handbooks (Ready Reckoner etc.)
Sermons (New England primarily)

Note that a poem, an essay or a historical piece was an exception. The press of Colonial America was not a literary press! However, the colonists were mentally active, if not literary, and they saw in the printed word a vehicle for the transmission of ideas. Individuals later to become American Statesmen were legislators and they encouraged the printed record of their remarks. The American printing industry became alive and vital; it grew and prospered, because it was essentially an integral part of the political and commercial life of the colonies. Things that are integral parts of politics and commerce at the same time . . . they are the ones that flourish, and this did. There were Parliamentary Press Restrictions Acts, laid down by England, which though effective in England were not enforced in America. The enforcement was up to the Governor of the colony, and though Governors and printers differed as to what was fit to print, and though there was altercation and dispute, it was rare that a printer was forbidden to print what he felt it best to print.

Actually the printing industry had been in action 50 years before it had its first genuine newspaper, though it had in report and pamphlet form been recording the acts of the Executive and the Judiciary for years. Printing in America grew because it did not depend upon the backing of the art patron, it was not the tool of the ruler. It was the positive free declaration and record of what the colonist thought and did and hoped and planned . . . things that justify their place in print!

REAL PRIMITIVE

By Robert G. Hill

If you were asked to name one of the most important and extensive of the primitive trades what would your answer be? Carpenter? Blacksmith? Would the trade of rope making occur to you? It wouldn't to me and perhaps not to most of our readers because its part in a task is usually lost in inconspicuousness. However, when you think of the general utility of rope in the early days in practically every walk of life, at home, on the farm, vast amounts on every sailing vessel; to mention three; it is easily realized why it was one of the most important of the early trades.

The making of rope by hand continued late into the 19th century, and because the story of the man who changed rope making from a hand craft into machine manufacture might be of interest to our readers, I set it forth, basing my facts on the *Dictionary of American Biography*.

Ropes were made by hand of any vegetable substance whose fibres were strong and flexible enough. The people of the Orient used bamboo and reed shoots, the fibrous covering of cocoanuts and the bark of the willow and linden trees. In Europe and America, hemp and flax were mostly used and the material was spun into rope yarn in the same manner as flax or wool was drawn out and twisted into threads, although the wheel for spinning rope yarn was of a different principle than the flax or wool wheel.

Eventually the making of rope left the home and entered the days of rope-walks, so called because of the long, narrow sheds, as long as a quarter mile in length, wherein the workmen walked back and forth in the spinning and twisting of the strands.

It is startling to think that such a universally used article as rope was still made by hand until after the Civil War. One would think that someone in the trade would have been able to devise rope making machinery long before this, but such was not the case. However, the making of rope by hand was destined shortly to change from the time a little 12 year old Irish immigrant lad went to work in a Brooklyn, N. Y. rope walk — his job made necessary so that he might help his widowed mother who had come with her boy to the United States for a new life after her husband's death in Ireland.

The year was 1853 and the boy's name was John Good. He worked at rope making until he was 16 and then entered the machinists trade for a period of 4 years. Then he returned to his first employer, the rope-walk firm of Henry Laurence & Sons in Brooklyn, N. Y., as a foreman. This was in 1861 and every operation of rope making was still done by hand. Good, with his training as a machinist and with 8 years of combined rope making and machinist experience in back of him, now at the ripe old age of 20 envisioned methods of speeding up the slow hand methods of rope making by using machinery in its manufacture.

Good was consumed with this idea, and for 8 years from the time he reentered rope making, he worked on a machine that would draw flax and other fibres into slivers. On October 5, 1869 he received a patent for this machine which was called a "breaker" and he thereupon attempted to sell his idea and machine to cordage manufacturers. However, it would be unusual were his story not to run true to form. As might be expected, the rope-walk owners weren't interested in see-

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MAKING WOODEN PLANES IN AMERICA

By
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Shelburne, Vermont

(Continued from Vol. VIII, No. 2, April 1955)

We shall select a jack plane in giving a description of the procedure of making a plane by hand. Having selected the wood as previously recommended, the stock or body is cut to the proper length, width, and height or thickness, and carefully squared up (since a plane stock improperly squared is useless).

After squaring the block the location of the mouth is marked out, being certain that the angle of the frog or bed is 45 degrees.

The stock is then marked for the mouth, which is drilled with a 1/8″ bit. The stock is now turned over and holes are bored to permit the removal of all waste wood from the mouth or escapement. Chisel away all waste wood and make sure the frog or bed is perfectly flat, using a heavy wide bedding chisel.

Now saw away all waste wood and clean up the mouth of the plane. After which you cut your wedge grip and float out the sides of same so that they are perfectly even. Now the cheeks are cut with a cheeking chisel.

Next mortice out a slot for the cap or fixing screw of your iron and at the same time proceed to cut and fit the mortice for the handle. Cut in the eyes as shown, and proceed to relieve all sharp edges on the top of the stock. Insert your strike button in the front end of the jack plane, which is tapped with the mallet to release the plane iron. Be sure that your iron beds properly, make and fit your wedge, being certain that the points of the wedge do not have a tendency to choke your plane.

Clean up and wipe your plane over every few days with raw linseed oil, wiping it dry each time until you have a nice finish. This takes time, but is well worth the effort. Above is the common procedure to make a plane by hand, which of course requires much care and skill.

Making of the Machine — Made Plane

The data given me on the manufacture of planes by Mr. William Lorenzen is as follows:

"We used Northern Ohio white beech found in abundance near Sandusky, yet today hardly a stick of timber suited to the making of planes can be found hereabouts. After the sap is down, the timber is cut from about October 15th throughout the winter. As we receive it, it is cut into lengths of 52 inches.

"This length has proven the best since we can cut to advantage the mutiples of 8″ for smooth, 16″ for jack, 22″ for fore and 24-26-28-30″ for jointer planes and allow for imperfections such as knots, checks etc. It is brought in green to the saws to be cut up in segments. This is done by circular saws. For the reasons explained below we cannot use band saws.

"The log or butt is placed on the saw table and cut through the center, then turned on its bark side (not on flat side) to get the grain of the wood running across the bottom of the plane, since the bark side is the hard side of the timber. These segments of timber are then loaded on cars made of iron, holding 4 cords apiece, to be put in a steamer similar to a large boiler, where they are steamed for the purpose of forcing the sap from the timber and loosening the bark so it can be peeled off. If the bark was not peeled off the timber would sour or spoil.

"This steamer holds two cars or 8 cords, and two steamings a day are made. Then the wood is taken to the curing sheds to be poled up to cure or dry for a period of four years. We had 6 of these curing sheds 210 feet long and 50 feet wide, all numbered 1 to 6 so we could keep track of the timber when it was put in, etc.

"After 4 years of curing this timber is brought in to the dry saw room to be cut up in squares for the different kind of planes. The chief sawyer takes the piece in hand, and his experienced eye tells him what he can get out of each piece. It is then passed on to the other sawyers who block them out. Then they are taken out again into other curing buildings, one for bench planes, another one for moulding or fancy planes, and allowed to remain there until called for by the foreman in the plane department. He may order a lot of 800 jack planes or 400 smooth planes or whatever kind they need.

"They are brought into the shop and taken to the machines. First, the operator cuts them to proper length of 8-16-22-24-26-28-30″ on a twin saw, then they are taken to a special planer which cuts 2 sides at one operation. After that the other 2 sides are cut which makes the block perfectly square. Then it is taken to the beater, which is a machine which cuts out the beginning of the throat, mouth and bed of the plane. It is then taken to the machine which cuts the cheeks and mouth of the plane. Then the mortice is put in for cap screw, plane iron and handle.

"This lot is then taken to a special private room for the next operation, mainly cutting the bed of the plane which must be perfect, and also the miter in the mouth of the plane. This special room, I speak of, is for the purpose of keeping other manufacturers from learning the secrets of this particular machine and its operation. Then the planes are taken to the machine which cuts the eyes. They are now ready for the man who fits the iron and wedges. Next comes the plane finishers, who finishes on an average 200 planes a day. This same thing applies to the fitter: he also turns out about 200 a day, all by piece work. Then they go to the plane inspector, and then to the packing room. All are finished with linseed oil before shipping."

The Manufacture of Moulding Planes

"There are a great many moulding planes, both fancy and regular, such as side beads, center beads and rabbetts, both skew and square; also the bench rabbetts, hollows and rounds, nosing and sash planes, table planes, dadoes, Grecian and Roman Ogees, match planes and plows. These and so many other special kinds of planes made quite an item in the manufacture.

"The foreman issues an order for two or three hundred planes of any given type. The material is brought in from the curing shed, and taken to the man who machines them for the plane finisher. This man handles the machining of all fancy planes which is a difficult job and must be thoroughly understood.

"The first operation is to cut them to length, which is 9⅜″ long. Then they are planed to the width wanted for

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Chiselling the frog or bed.

The cutting of the cheeks.

Sawing out the mouth of a plane.

Fitting the plane handle.

Floating or rasping out the sides of the wedge grip.

Cutting the plane eyes.

that kind of plane. After which the stock is run through the sticker for hollows, round, rabbetts or any shape of the sole desired for the many different kinds of planes. The finisher then gets them, and he finishes the body or stock on a drum sander and cuts the wedge grip and fits the iron. This is all done by piece work. Then the planes are sent to the oil room and oiled with linseed oil and set on a drying bench to dry for a week, and then put into stock.

"In the manufacture of moulding plane irons, the metal was rolled in plates 8" by 6" and faced with steel, then they are punched out in various widths as desired, and taken to the grinding room to be ground. First they were faced, then edged, then beveled, then they were ready for the plane department, where they were put in the iron room so that the plane maker could procure them.

"We always carried thousands upon thousands of these irons in stock. The irons are not tempered as yet, and are called soft moulding irons. The plane maker may have a lot of bead planes, noseing or hollow and rounds, or any kind, so he goes to the iron room and gets his irons which are blank. The beads or hollow and rounds are shaped with a templet. On the noseing and moulding planes, such as the common ogee, and Roman ogee, Grecian ogee and the like, the iron is inserted in the mortice and each and every one is scribed individually to conform to face of plane. Then they take the irons to a punch press and punch out the shape they desire, after which they are taken to the grinders which finish and put on the bevel. Finally they go to the temperer and then to the polishing room to be polished. After finishing with them there they are ready to be inserted in the planes. The rabbett, fillester and dado irons come to the iron room already tempered, ready to be inserted in the plane blocks.

"The Sandusky Tool Co. had 36 plane maker's benches. These plane makers all worked piece work, and during the heighth of their operations, they produced some 1200 planes a day. This was only one company. The largest manufacturers of wood planes in the United States, and some of the numerous others were the Ohio Tool Co., Columbus, Ohio; Auburn Tool Co., Auburn, New York; Chapin Stephens Co., Pine Meadow, Connecticut; Greenfield Tool Co., Greenfield, Massachusetts. The Ohio Tool Co. and the Auburn Tool Co. got their plane makers from the Ohio State Penitentiary and Sing Sing, all penal labor. For this reason the Sandusky Tool Co. started legislation to tag the goods these firms made as 'Prison Made'."

I find in the Farmer's Mechanic's and Working Man's Advocate (Albany, New York) of July 14, 1840, page 2 column 4, the following information:

STATE PRISON SALES

"We have before us two lists of prices of carpenters, joiners, coach and cabinet maker's tools. One exhibits the prices for which they were sold by a manufacturing company in this city, the other prices charged by the Auburn State Prison.

"A comparison of these lists illustrates the effect of the present system of prison sales upon regular industry. We are not prepared to say that the labor of felons should not be employed by the government, and the manufactures it produces be brought into the market.

"But the government grossly abuses its trust, and inflicts an incalculable injury on society, when it permits this labor to control the results of regular and honest competition. The government thus compels the citizen who has always kept the faith, to put his industry below the ordinary standard of reward.

"The following are the contrasts of prices showing the depreciations in the value of labor, which the government has effected. Besides this the government agents gave a discount of forty per cent to wholesale purchasers, while the common discount made by private manufacturers was but twenty-five per cent as shown below:"

SCALE OF PRICES
July 14, 1840

	Private Prices	*Auburn Prices*
Jointing planes—Double Irons	$2.25	$2.06
Jointing planes—Single Irons	1.87½	1.50
Beading planes, 1 inch	1.00	.75
Plows (planes) 8 Irons	7.25	6.50
Reeding planes, ¾ inch	1.50	1.06
Side Rabbetts	1.25	1.06
Torus beads, 1 inch	1.12½	.75

It might also be of interest to note that in 1881, 41 years later, a jointer plane listed by the Sandusky Tool Co. at $1.50 was much lower in price due to the economies of piece work and mass production.

Today, we do not have a maker of wood planes in the United States. England has only William Marples & Sons; Scotland has Alex Mathreson & Sons, Ltd. makers of planes since 1792. Germany has several makers mostly sold by Delisle and Ziegele, a fine firm selling an excellent product. One of their smoothing planes I use and would not be without. Sweden, Norway and Finland also make planes, some of which can be purchased at Sundermans in New York City.

"Persumably all of us have a certain pride in the tools we use, but we can hardly claim that it exists in us as strongly as in the craftsman of a couple of centuries ago." So said Charles Hayward, editor of the Woodworker magazine in England recently in describing a steel plane used by a well known violin maker Jaques Boquay of Paris dated 1719. This plane is now in the possession of William E. Hill & Sons violin makers in England. Apart from its decorative shape, the whole thing is beautiful chased in relief, the name and address Rue d'Argenteuil, and the date "1719" are on the end of the plane. On the front is a trophy of musical instruments, and running around the side is an old French love song with the music. A man must have been very proud of a plane to have so much work put into it. But there was probably something of the artist in this craftsman.

In America we oftimes feel that the wood plane preceded the metal or iron plane. But this is not so. If you will look on page 114 of the book "Ancient Carpenter's Tools" by Mercer you will see a picture, Figure 110, of a Roman Carpenter's plane of metal now on display at the Art Museum and Library in Reading, England, estimated date about 250 A. D.

Actually, a very fine small carved Louis XV block plane is on display at the Musee des Artes Decoratifs in Paris, France. An unusual carved trying plane and a smoothing plane are on exhibit at the Royal Palace at Stockholm, Sweden. While at the Cleveland Museum of Art in Cleveland, Ohio a superior carved oak trying plane of 17th Century Spanish origin may be seen.

Planes of this type are not common in any country, but they show the pride of ownership that these early craftsmen had in their tools. They should instill in every reader of the *Chronicle* the desire to collect them, as well as to preserve the history of all these items related to the crafts that are so fast dying out in the world today.

WHAT'S ITS

By Loring McMillen

The increasing number of "What's Its," or unidentified objects appearing in the shops, the collections, and at the meetings of the EAIA should be a cause of growing concern to those of us who have the purpose of the Association at heart.

The increase in unidentified material is due primarily to the rapid disappearance of the craftsmen who created and used this material and who never paused to describe its purpose and use. In our time we are witnessing the final exit of the old time blacksmith, the cooper, the wheelright, the shoemaker, the storekeeper, the housewife with her homely utensils, and a host of others. Posterity and those who succeed us in carrying out the purpose of the Association will never see this material used in its historic settings. The written word, the exhibits, and the shops at museums and restorations will be the only record of this purpose, the preservation of our Early American Industry. How faithfully are we fulfilling our task? After nearly one quarter century of the existence of our Association, and in view of the increase in these nameless waifs of our early industry, we may well ask ourselves this question.

During these nearly twenty-five years we have seen spring into existence Williamsburg, Dearborn, Doylestown, Sturbridge Village, Landis Valley, Smith's Clove, Farmers' Museum, and Shelbourne, all striking examples of the preservation of early American life and industry. The continuous publication of THE CHRONICLE and other writings have recorded priceless data. Museum and individual collections have multiplied and are spreading the interest and knowledge of our industrial heritage. Notwithstanding these encouraging indications of preservation, we are losing faster than we are saving and the loss is irretrievable. Some of the basic industries, such as farming, carpentry or blacksmithing are fairly well understood, but what of the variations of these industries, such as the wheelwright, the cooper, the wagon and carriage maker, the tinsmith or the cabinet maker, with its similar but peculiar tools? What of the forgotten industries, such as water power milling in all its branches, tanning, sawing, fulling, carding, snuff-grinding, and what of the basketmaker, comb and brush maker, wagon gilder and varnishers, as well as a multitude of others so long gone no one living today has seen the artisan at work? Above all, what of the craftsmen's lore, the terms, the sayings and the uses peculiar to the tools and crafts? These can be gotten only from the craftsman himself, and in no other way.

Apart from publishing the invaluable "*Chronicle*," our Association is in the position of encouraging in our members and in others a better knowledge and appereciation of our early American industry. We might, therefore, list some of our observations and recommendations.

Primarily we are historians who are interested in the trades and professions of America, the tools of which we collect. These tools have three measures of their value: first, their intrinsic value as objects of evident venerable age, use, artistry and workmanship; second, their value as tools in the hands of craftsmen whereby the craftsmen assume the principal roles as members of our economic life; and third, their potential value in the production of some object essential to our economic well being. Thus we have an industrial triad: the tool, the craftsman, and the product.

Essentially, and in keeping with our purpose, we are chiefly concerned with the tool, its history, development and use. Often we lose sight of this objective and become involved in the craftsman and his product, forgetting that these two are well covered in our classrooms, and in our industrial planning and history. Our Association was founded because the tool was neglected.

However, our preoccupation with the tool has led us into similar oversights. While we may admire a tool for its workmanship, it is practically worthless if, when acquiring it, we neglect to secure information as to its origin and use. Was it used locally? Is it a complete tool or only one of many in the production of an object? When was it used and for how long? Is it a typical tool and does it vary from older or later tools? Where can I see it used, and where are there more? These and many other questions should be asked. Photographs of the shop and tools should be taken, and of course the story of the craftsman and his product should be noted. We should require this information of dealers and others from whom we acquire the tools and accustom them to the fact that without the identification the tool is nigh worthless.

We should be particularly careful as to the inclusion of foreign tools in our collections. They may cause confusion and misunderstanding. Since we are dedicated to the preservation of our early American industry, foreign material should be sparingly used and only for comparison and historic purposes. The scholarly and historical approach cannot be over emphasized if we want to keep our "What's Its" at a minimum.

The importance of forming a library pertaining to early industry is often overlooked. The mention of a library brings us to the question of contemporary literature. The value of "*The Chronicle*" goes without mention. However, it is amazing that with all our present day interest, only one book—Henry C. Mercer's "Ancient Carpenter's Tools"—stands out as an exhaustive history of the tools of a particular craft.

Many foundations and institutions of learning spend large sums, and rightly so, reconstructing and teaching the lost cultures of Egypt, Greece or Rome, but what are they doing to reconstruct and teach our own American culture? Must our descendants exhume from a grassy mound, the village smithy or the rusted plough and from these reconstruct the story which we neglected to tell?

In brief, we have made great progress in preserving our vanishing early American industry, yet this progress consists mostly of accumulations of tools or exhibits displayed for recreational or entertainment purposes. What is needed is a more thorough and scholarly approach similar to that which is brought to bear upon the ancient cultures.

The Chronicle

Early American
Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

ROBERT G. HILL, *President*
Poughkeepsie, New York

LORING MCMILLEN, *Vice-President*
Staten Island Historical Society
Richmond, Staten Island, New York

JAMES A. KEILLOR, *Vice-President*
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161 Broadway, Newburgh, N. Y.

M. W. THOMAS, JR., W. D. GEIGER
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Worcester, Mass.

Communications regarding the contents of *The Chronicle* and back issues should be addressed to the Editor; suggestions for members to Joseph W. Rake; all other matters to the President. Address as here given.

DUES

The annual dues are payable January 1st, and are as follows. Active members $5.00; Helpful members, $7.50; Encouraging members, $10.00; Enthusiastic members, $15.00, and Delighted members, $25.00. There is no distinction between classes, except the amount of dues, but *The Chronicle* cannot be financed unless a considerable number of the members pay more than $5.00. Each member is expected to voluntarily place himself in the class which represents the amount he is willing to contribute to the support of the Association for the current year. Life membership costs $50.00. *The Chronicle* is sent to all members without additional charge.

Printed on the Press of The *Virginia* Gazette, *Founded 1736.*

Sturbridge Meeting

By Josephine Pierce

The annual meeting of members of EAIA was held immediately following the banquet in the Lincoln House, June 25, 1955. The meeting was called to order at 9:08 p. m. in the assembly room in the basement.

Mr. Herbert Darbee, chairman of the meeting welcomed the members to Old Sturbridge Village and introduced Frank J. Spinney, director of the Village, who in turn introduced Mr. George B. Wells, who spoke of the beginnings of the Museum and the interest in EAIA his father, Albert Wells, a charter member, always had.

Mr. Durell complimented Mr. Wells on the work of the staff and their helpful information.

Minutes of the Cooperstown meeting were approved as read.

The financial statement was accepted to be spread upon the minutes.

Mr. Hill reported for the membership committee that 182 were in attendance. A prize of Sturbridge-ground flour and syrup was given to the members who had come the longest distance. Mr. and Mrs. Carleton Brown of Fenton, Michigan were the recipients.

Mr. Hill also noted there have been 146 new members since the Fall meeting, an increase of 25%. Membership now covers 35 states, the District of Columbia — one in Japan, and one in Germany.

Sidney Stewart reported on the auction which grossed slightly under $2,000. The majority of articles were on consignment with 20% for EAIA. There were also a few gifts. At the moment the amount for EAIA is roughly $800.

The report on regional meetings was mentioned and will be printed in *The Chronicle* later.

Article III, Section I of the By-laws was then read by Mrs. Peirce and the following motion presented:

"The directors at their meeting this morning voted to present the following amendment to this section of the By-laws: That all officers shall be elected by the board of directors immediately following the annual meeting."

The motion was carried.

Mr. Mossman, chairman of the nominating committee presented the following slate:

Director for one year—Leland Smith, to replace Roscoe Smith, resigned.

Director for two years—David Gwinn to replace Mrs. Bailey, resigned.

Directors for three years—Miner J. Cooper, Edward Durell, Sterling Emerson, Robert G. Hill, S. K. Lessey, Charles Vanderveer, III, Malcolm Watkins, Erwin Zepp.

Upon motion of Charles Rufus Harte, duly seconded, the slate was adopted as read.

Mary Earle Gould invited members interested to visit her Museum at 23 Maywood Street, Worcester on either Sunday or Monday, as convenient. She and her mother, Mrs. John Gould, 100 years old, planned open house.

Lawrence Romaine wished that any one with ideas get up and present them. He stated the meeting was the place to talk, not afterwards.

James A. Keillor, Jr., spoke of the purposes of EAIA, especially that of education and suggested that all Museums tag or ticket their items, so that visitors could know what

(Continued on Page 35)

Early American Industries

A Southern Wheelwright of the Early 19th Century

By Stephen C. Wolcott

Reprint from the *Chronicle* Volume 1 Number 2
February, 1934

To be truthful, it is necessary to date our shop as above, but I do not like to use the expression 19th Century, it sounds too recent. To say about 1800, or even 1820, seems much further away. It is back to that period I wish to take you, and into a shop, some twenty by forty feet, still standing in good condition for all its age, this due to its heavy beams and rafters hewed from the great oak, gum or walnut trees, with the so-called turkey wing broadaxe; its heavy weather boards cut from the heart of virgin growth pine by the tiller type of pit saw, and fastened with hand wrought nails or, in places, with wooden pegs; its cypress shingles, called here slabs or shakes, riven with the shingle frow and from chib from blocks that had seasoned to just that proper condition for splitting to the best advantage; its brick chimney and large fireplace made of home-made bricks, the mortar made of that same oyster shell lime that has defied the weather for many years in all of our outside chimneys in the South. When first built our shop had shutters only, as the sash were to come later when the door and sash clamps and other tools had been made; these will also be used in making doors and windows for new neighbors.

Now that we have the shop closed in, let us consider what has been referred to — the making of clamps and tools. After the Revolutionary War, and especially between the years 1790 and 1810, the young people, have learned a trade, were pushing into new country. As with their fathers before, who also started with the wilderness, they had only such tools and implements as they had made at home, or could be spared from the home farm or shop. This necessitated making most of the tools needed. The tools usually deemed necessary by a wheelwright and taken on the adventure were an axe, a broadaxe, a tiller type of pitsaw, a frow, a few frame saw blades, both narrow, with small teeth for circular work such as felloes would require, and wide, with large teeth for ripping out boards, shafts, tongues, etc., a hammer, a chisel or two, an anvil, a bellows and tuyere or tire iron and a few planes or at least some plane irons, also some bars and rounds of iron.

The first work will be to make up his benches, build his forge and set his anvil to be in shape to make up other tools and take on such work as he can do with his limited equipment. Before describing the tools he will use in his wheel wright work, and those we describe will be only the large and noticeable ones that are essentially shop tools, let us consider his position in the community of which he is to be so useful a member.

As has been said, he must be a blacksmith to properly complete his wheelwright work. Besides these two trades, he was always the local undertaker and made coffins as occasion required and to fit. (Throughout the South one finds this is still the case, or, if the old shop has been given up, the undertaker, and now the embalmer as well, has persisted.) One of the first pieces of work ordered will, no doubt, be some kind of a farm implement, a plow, harrow, wheelbarrow, cradles for grain, forks, rakes and handles for all farm implements and tools. Repairs to all of these, as to all kinds of household furniture and utensils, as well as making most of the simpler kinds, not excepting the high and low post beds and later the spool beds. He also helped out the local carpenter by making window sash and paneled doors. Owing to the few regular gunsmiths at that time, he took on this job, doing some excellent work, as I have seen, and from local report often being the best shot in the district. With his lathe he turned out bed posts, fence posts and post finials, wooden pump tops and spouts, butter moulds, potato mashers, wooden pestles, table legs, chair legs, spindles and braces, and for the children tops and other toys.

Now that we have him sympathetic to both young and old, to housewife, farmer, carpenter and hunter, a man ready to smoke a pipe or tell a tale with any, maybe we can get him down to making the balance of his tools.

Such diversified work as his required a variety of tools, although at present we are interested only in the large ones used in the making of wheels. The first requirement would be three benches; a regular carpenter's bench, some two feet wide by ten feet long, with its bench screw or vice at the left end, with its top level with the top of the bench; a sliding panel under the front edge with peg holes and a peg for holding up the free end of a board clamped in the vice, an inch hole in top of the bench some six inches back of the vice for the bench stop, and four inch holes scattered about the top for the holdfast.

One of his benches, known as a wheelwright's bench, will be exactly like his carpenter's bench, except that the vice will extend about six inches above the bench top. His second wheelwright bench will be unique. So far as I can find out, this type of bench was used locally only. (Please advise me if this is not the case, or if you know of another name for this bench.) This bench, some two feet wide by six feet long, has a vice the same as the wheelwright's bench. Its difference lies in its having a V-shaped piece cut out of its top, starting some six inches to the right of the vice and extending to within a foot of the other end. This enabled the worker to stand inside the bench and in line with his work. This is known locally as a V-bench.

Next to this bench, the most needed tool was a lathe, with its Great Wheel — as Dr. Mercer in his "Ancient Tools" calls it. A description of these is hardly necessary. The lathe beds were usually ten to twelve feet long, for on them were turned many legs of our high and low post beds, and later various spindles and legs on the spool beds.

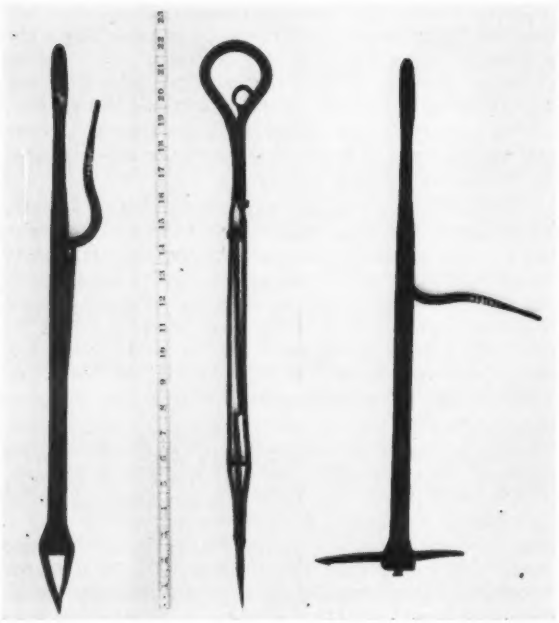
The turning tools were very simple, usually home-made, and consisted of one or two gouges and one or two chisels; later as finer or more varied work was required, a few more of different sizes might be added.

At some shops the lathe and its wheel were placed inside the shop, but as a rule and in this case they were in a lean-to at the side.

(To Be Continued in Next Issue of *The Chronicle*)

WHAT IS IT?

Pictured below is an implement in the collection of the Smithsonian Institution which has been forwarded to the editors by Mr. Malcolm Watkins, Associate Curator. Mr. Watkins writes: "The upper portion is hinged at the left end. It consists of a trough with holes in the bottom and handle attached. The lower part has a flat surface underneath the upper portion, and has a curved edged receptacle at either side. It is of cast iron." Both Mr. Watkins and the editors will be pleased to receive any information on this item.



Mr. Durell has written the editors as follows:

"I was interested in the item described by Mr. Bonn and illustrated on page 9 of the January issue of *The Chronicle*.

I have an item very similar to this but mine measures 11½ inches across with the eye at one end and the point at the other, tapering from the eye around to the point. It is evidently blacksmith made and I also have been informed that this is a thatcher's needle and was used in the same manner as an upholsterer uses his curved needle.

I do not have any real knowledge of the use of this tool, but I have been told that the needle was used to thread the vine or other binding material through the thatch and around the rafters.

I am enclosing three illustrations of another type of tool which I have also been told was used by the thatcher. You will note that when the lever is in position where one hand can grasp both the lever and the tool that the tool then has a point with an eye in it. This could have been thrust through the thatch, the vine or binding material inserted in the eye when opened by expanding the lever and then drawn back through the thatch when the lever is again brought close to the handle of the tool.

I would be interested if anyone could give me further information on this tool."

Regional Meeting

By Edwin C. Whittemore

On Saturday, March 26th, a group of members of the E. A. I. A., gathered at the home of Mr. and Mrs. Edwin C. Whittemore, in Rocks Village, East Haverhill for an all-day program and get-together.

Mrs. Lura Woodside Watkins spoke on the problems in restoring an old home, and her talk was illustrated with slides showing steps in the reconstruction of the home she and Mr. Watkins have restored at Middleton, Mass. Mr. Hugh Cameron, a Boston artist, showed early paintings, described what to look for when searching for primitive American Art, and talked about the restoring of paintings. Mr. Gordon Hilton spoke on Looms and Weaving and gave demonstrations. Mr. Charles Watkins reported on the project of restoring the Old North Church steeple in Boston, an activity of which he has acted as Treasurer, and showed a painting of the steeple as it will look in the future. In addition to the speakers there was an especially lively "Whatzit" session.

The meeting was held in the old tap room of the Whittemore's home, which was built in 1670 as a tavern, and stands near the bank of the Merrimac River. Members brought their own box lunches, and the Whittemores, assisted by the Gordon Hiltons served hot coffee, cold drinks, and dessert. The organization of a formal Northeast Chapter of the E. A. I. A. was discussed but no action was taken, though the group does plan to meet again in the summer, between the Spring and Fall meetings of the Association itself.

E. A. I. A. members attending this informal get-together included Mr. and Mrs. Roger Bacon of Brentwood, N. H.; Mr. and Mrs. Clark Bayley of Newbury, Mass.; Mr. and Mrs. C. Fred Burdett of Woburn, Mass.; Mr. and Mrs. Virgil Burnham of Saco, Maine; Mr. and Mrs. Lawrence Cooke, of Needham, Mass.; Mr. and Mrs. Kenneth Hall of Rochester, N. H.; Mr. and Mrs. Gordon Hilton of North Berwick, Maine; Mr. and Mrs. William Guhn of Rockport, Mass.; Mr. and Mrs. Sherwin Metzger of Hillsboro, N. H.; Mr. and Mrs. George Whitefield Price of Peabody, Mass.; Mr. and Mrs. Gerald S. Stubbs of Danville, N. H.; Mr. and Mrs. Charles Watkins of Middleton, Mass.; Mr. Sidney Stewart of Needham, Mass.; Dr. and Mrs. Harold Wagner of Georgetown, Mass.; and Mr. and Mrs. Edwin C. Whittemore. Mr. James L. Faden of Reading, Mass., was also present.

Early American Industries

Some Notes on Hair Work

SUBMITTED BY JANET MACFARLANE

The following information was extracted from:
Urbino, Mme L. B., Day, Prof. Henry — Art Recreations. Boston, 1859, S. W. Tilton & Co.
p. 262-263 (No. F-48.43)

"To make hair flowers we need live hair, that is, hair from the head of a living person; annealed wire, very fine; pearl or gold beads, scissors, a pair of pinchers, a bit of whalebone, and knitting needles of three sizes. Brush the hair as smoothly as possible, and tie in bunches. Double a piece of wire in the middle, and twist about two inches.

Let us begin with a leaf. Take the twisted wire between the thumb and fore finger of the left hand for a handle, as it were; fasten to this the ends of a thin strand of smooth hair: (it is well to draw it several times between the thumb and finger to make it glossy.)

Bend the ends of the wire to the right and left; then, holding the end of a knitting needle horizontally over the twist of the wire, pass the strand of hair around the needle, and fasten it by crossing the wires below to the right and left. So continue till you have woven sufficient for the leaf. Slip from the needle, and you have nice loops neatly fastened by a fine wire much resembling gimp. Bend this into the desired shape, twist the ends of the wire, and cover with silk braid as near the color of the hair as possible. The leaves may be made of different sizes, and varied by the size of the knitting needle.

To make daisies, asters, etc., turn this looped wire round and round to present a flat surface; make firm by fine wire underneath.

It is well to have a pattern. If you can not see hair flowers, take natural ones, and by fastening strands of hair to a wire, and binding with floss, endeavor to imitate Nature.

With the pinchers you make your wire fast, and with the whalebone you obtain the desired width of a petal by laying the hair over it. Thus, for a pansy, smooth a short strand of hair, fasten one end to a bit of wire, then pass the hair over the whalebone, winding to the same wire, but lower down; this makes it firm, and enables you to give it what form you like, by bending the wire. Make five of these petals, and set them around a wire having a pearl bead on its end.

Forget-me-not is a pretty little flower, and easy to make; put a gold bead in the middle.

Roses require much time and great care; buds are easily made.

Many persons moisten the hair with oil; but our experience teaches us that the work is much more durable and neater when smoothed by the friction of the fingers.

As it is often necessary to economize the hair as much as possible, it is well to state that as a general rule a piece of hair work is half the length of the hairs which make it. If you have but scant pattern, use the *short* hairs first, not the shortest, but beginning with those perhaps of five inches in length, and then taking those which are longer.

Practice in this art is of more value then precept. The artist will find the difficulties gradually disappear as the work is presevered in, and to study specimens of hair work, now so common, will assist the learner in many points.

NOTES OF INTEREST

Mr. Robert G. Hill of Poughkeepsie, New York, our membership chairman, has asked that the editor insert in the 1955 July issue of *The Chronicle* the fact that dues of the organization will be one-half price for the remainder of the year after July 1, 1955.

In the January issue of *The Chronicle* there appeared pictures concerning hair wreathes. In the current issue of *The Chronicle* you will find an interesting description on hair work on this page which has been submitted to the editors by Miss Janet MacFarlane of Cooperstown. The editors have noted that in Larry Romaine's catalogue No. 151 for April, 1955, that item No. 86 concerns hair work. If there are any members who are interested in this type of information they might contact Mr. Ramaine.

Mr. Lawrence S. Cook has called the following fact which is worthy of mention to the attention of the editors. At the Sturbridge meeting sets of two books on English crafts were sold to members of the Early American Industries Association for $3.00 a set. This allowed a small profit to go into the treasury of our organization. The 25 sets that were on hand were quite popular and were sold out very quickly. As a result of this a number of members of the association expressed their disappointment in not being able to purchase these publications. Mr. Cook indicates that he has been able to secure 17 additional sets and it has occurred to him that this note in *The Chronicle* might be of interest to those persons who were unable to secure the books at Sturbridge. The titles of these two books are: *Woodland Crafts in Britain* by H. L. Edlin, and *English Towncrafts* by Norman Wymer.

These sets will still sell at $3.00 prepaid and members of the association must realize that the quantity is very limited and will have to be distributed on a first come first served basis. As before the proceeds of the sale will go to the E. A. I. A. Treasury. Orders should be sent to Mr. Lawrence S. Cook, 436 Webster Street, Needham 99, Massachusetts and should be accompanied by either a money order or personal check.

STURBRIDGE MEETING

(Continued from Page 32)

they are. He also suggested that members of EAIA could be helpful in Old Sturbridge Village in doing some of this work.

Mr. Durell echoed Mr. Keillor, but stated we should wait to be invited to assist.

The business meeting adjourned at 10 p. m. Immediately following Mr. Koda of Connecticut, who restores antique furniture for many Museums gave an entertaining story of his days as an apprentice to a cabinetmaker in Hungary. He also demonstrated cabinet-working tools. The gathering broke up at 11:45 p. m.

There was a rising vote of thanks for Sturbridge Village, the staff, etc., etc.

The Board of Directors met directly following the members' meeting and elected the following officers:

Robert G. Hill, president; Lawrence Cooke, James A. Keillor, Loring McMillen, vice presidents; Janet R. MacFarlane, secretary; Josephine H. Peirce, treasurer.

REAL PRIMITIVE

(Continued from Page 27)

ing that the machine was manufactured. Therefore, in 1870 he manufactured his "breaker" in a machine shop of his own, and sold the patent to a firm in England. They introduced the "breaker" throughout the British Isles and with this impetus it was only a few years before his "breaker" had replaced the old hand operation in every hard fibre rope plant in the world.

In the 15 years that followed his initial manufacturing venture in his own shop in 1870, Good invented other rope making machinery which further mechanized the industry. His small start mushroomed into big business and it was natural that he should construct a large rope making plant in Ravenswood, Long Island, so that he could further carry out his ideas of what modern rope manufacturing should be. Good also erected two rope making plants near London, England. He had devised a method of making strong rope out of cheaper grade fibres and this "competitive price" rope was to be made there. Alas, an association or "trust" arose in the United States which was formed with the purpose of controlling the manufacture and sale of rope. Instead of opening his newly built plants for operation in 1888, he kept them closed for three years due to an agreement with the Rope Manufacturers Association. However, this arrangement was terminated in 1891 and Good manufactured cordage thereafter until his firm failed in the industrial depression of 1897. In 1898, with Good as president another cordage firm was formed but this too went out of business.

Over 100 patents pertaining to cordage machinery came from his fertile mind, and these constituted the basis of 75 per cent of the machinery for making rope in factories throughout the world. John Good probably did more than any other man to change the history of rope making.

LIST OF OFFICERS AND DIRECTORS

Elected June 25, 1955, for one year:

President, Robert G. Hill, Catharine at Mill Streets, Poughkeepsie, N. Y.

Vice-Presidents:

Lawrence Cooke, 436 Webster St., Needham, Mass.
James A. Keillor, 361 Fifth Ave., New York 16, N. Y.
Loring McMillan, 3531 Richmond Rd., Richmond, Staten Island, N. Y.

Secretary, Janet R. MacFarlane, Cooperstown, N. Y.

Treasurer, Mrs. Joseph H. Peirce, 32 Franklin St., Worcester 8, Mass.

Appointed:

Editor, M. W. Thomas, Jr., Williamsburg, Va.
Membership Chairman, Joseph W. Rake, 161 Broadway, Newburgh, N. Y.

Board of Directors

Elected June, 1953, for three years to 1956:

Attwill, J. Sanger, 28 Atlantic Terrace, Lynn, Mass.
Batchelder, Dr. Philip, 106 Greenwood Ave., Rumford, R. I.
Cooke, Lawrence S., 436 Webster St., Needham, Mass.
Johnson, Lawrence A., 1114-16 So. Salina St., Syracuse, N. Y.
Little, Bertram K., 305 Warren St., Brookline 46, Mass.
MacFarlane, Janet R., Cooperstown, N. Y.
Niederlander, Daniel, Williamsville, N. Y. (to finish term of Mr. Swain)
Peirce, Mrs. Josephine, 32 Franklin St., Worcester 8, Mass.
Simmons, George M., Richmondville, N. Y.
Smith, Leland A., 52 Maple Ave., Monroe, N. Y. (to finish term of Roscoe W. Smith)
Wolcott, Mrs. W. B., Moorestown Road, Riverton, N. J.

Elected June, 1954, for three years to 1957:

Byard, John K., Silvermine, Norwalk, Conn.
Gwinn, David, 500 South 27th St., Philadelphia 46, Pa. (to finish term of Mrs. Bailey).
Harte, Charles R., 26 W. Elm St., New Haven 15, Conn.
Keillor, James A., 361 Fifth Ave., New York 16, N. Y.
Lane, Warren C., 101 Pleasant St., Leicester, Mass.
McMillen, Loring, 3531 Richmond Rd., Richmond, Staten Island, N. Y.
Redhead, W. S., P. O. Box 445, Champaign, Ill.
Spinney, Frank O., Old Sturbridge Village, Sturbridge, Mass.
Thomas, M. W., Jr., Colonial Williamsburg, Williamsburg, Va.
Wiggins, Lewis N., 621 Cherokee Ave., Los Angeles, Calif.

Elected June, 1955, for three years to 1958:

Cooper, Miner J., 41 Main Street, Windsor, N. Y.
Durell, Edward, 500 Dublin Ave., Columbus 15, Ohio.
Emerson, Sterling, Shelburne, Vermont.
Hill, Robert G., Catharine at Mill Strs., Poughkeepsie, N. Y.
Lessey, S. K., Doylestown, Pa.
Vanderveer, Charles, The Henry Ford Museum, Dearborn, Mich.
Watkins, Malcolm, United States National Museum, Washington 25, D. C.
Way, Elwood J., 1608 20th St., N. W., Washington 9, D. C.
Zepp, Erwin, Ohio State Museum, Columbus 10, Ohio.

FALL MEETING

The fall meeting of the Early American Industries Association will be held at the Old Museum Village at Smith's Clove, Monroe, New York. Further details will be announced in the October issue of *The Chronicle* at which time the lead article will be devoted to the Museum Village and the coming fall meeting of the Early American Industries Association.